

CD 2000 -- 35 / 36



Faculty Artist Series

SHAUNA & SCOTT
ROLSTON ST. JOHN

UNIVERSITY OF TORONTO
Faculty of Music

Friday, February 25, 2000 at 8 p.m.
Walter Hall

FACULTY OF MUSIC

Presents

SHAUNA ROLSTON & SCOTT ST. JOHN

Lorand Fenyves, guest violin
Max Mandel, guest viola
Lydia Wong, guest piano

Programme

Jean Coulthard
(b.1908)

Duo Sonata for Violin and Cello
Dedicated to Isobel Rolston (1989)
Dramatico-Allegro con brio
Interlude-Adagio-Espressivo
Allegro Martellato
Scott St. John, violin
Shauna Rolston, cello

Ernst von Dohnányi
(1877-1960)

Serenade
Marcia-Allegro
Romanza-Adagio non troppo, quasi andante
Scherzo-Vivace
Tema con variazioni-Andante con moto
Rondo-Allegro vivace
Lorand Fenyves, violin
Scott St. John, viola
Shauna Rolston, cello

INTERMISSION

Antonin Dvořák
(1841-1904)

Piano Quartet in E-flat, Op. 87
Allegro con fuoco
Lento
Allegro moderato, grazioso
Allegro ma non troppo
Scott St. John, violin
Max Mandel, viola
Shauna Rolston, cello
Lydia Wong, piano

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Meet the Artists

Hailed by the press as one of the leading cellists of this generation, **SHAUNA ROLSTON** has been captivating audiences worldwide since the age of 4. In a review of Ms. Rolston's critically acclaimed recording of the Elgar and Saint-Saëns concerti, Joan Talbot of *Classic CD* described Shauna as "an Elgarian for our time-the most remarkable performance of the last twenty years."

In Claude Kenneson's new book, *Musical Prodigies: Perilous Journeys. Remarkable Lives* (Amadeus Press, 1999), he explores aspects of prodigy life by telling the amazing stories of many musical prodigies from the eighteenth century to the present. About two-and-a-half year old Shauna Rolston he writes: "When tiny Shauna arrived at my studio on Saturday morning, 20 September 1969, it appeared to me she had come to stay. With her was her father, a little camp stool, a new music book, her favorite blue blanket, and a perfect miniature cello. And stay she did for a decade while the remarkable promise of her prodigy childhood revealed itself. Now an artist of international status, the distinctive voice of her cello reverberates from New York to Tokyo."

Recognized as a distinguished soloist, recording artist, proponent of new music and chamber musician, Ms. Rolston is one of Canada's most celebrated musicians. In 1986 she was recognized as a Young Artist to Watch by *Musical America* in 1992 she was named one of the leaders of the future by *Macleans* magazine. Additional lau-

rels include the Pro Musicis International Award, the Government of Alberta's Award for Excellence, and the Commemorative Medal for the 125th Anniversary of Canadian Confederation.

Since making a spectacular Town Hall, New York debut at the age of 16, Ms. Rolston performs regularly on four continents, appearing in recital and concerto engagements in Tokyo, Seoul, Jerusalem, Tel Aviv, Sao Paulo, Montreal, Toronto, New York, Washington, St. Louis, Denver, London, Paris, Amsterdam, Copenhagen, Budapest and Rome.

Recent engagements have included concerto performances with the orchestras of Montreal, Quebec City, Edmonton, Calgary, Winnipeg, Vancouver, Halifax, Toronto, as well as at several international festivals in Finland (Kuhmo), Norway (Stavanger), Italy, (Gubbio), United States (Newport), Mexico (San Miguel) and Canada (Banff Festival of the Arts) and at the New Music Festivals in Winnipeg, Vancouver, and Toronto as well as the Generations XYZ Festival at the National Arts Centre in Ottawa.

Gifted prodigy turned masterful innovator, Ms. Rolston is an enthusiastic advocate and performer of contemporary music. She has given the North American premiere of Gavin Bryar's concerto "Farewell to Philosophy" and the Canadian premiere of "Kai", a work for solo cello and 18 instruments by Mark Anthony Turnage. In 1997-98, Ms. Rolston premiered an astounding five new concerti, all written for

her: "Confessional" by Christos Hatzis with the CBC Vancouver Orchestra and Mario Bernardi; "Theme and Variations" by Larysa Kuzmenko; "Concerto for Cello" by Heather Schmidt at the Vancouver New Music Festival; Kelly-Marie Murphy's "This is the Colour of My Dreams" with Jukka-Saraste and the Toronto Symphony and John Estacio's "Triple Concerto" with Grzegorz Nowak and the Edmonton Symphony for the gala opening of the Winspear Centre.

In 1999-2000, Ms Rolston will give the premiere of "Affair", concerto for cello and orchestra, written for her by Doug Schmidt. She gratefully acknowledges CBC, The Canada Council, The Ontario Arts Council, the Toronto Arts Council, the Alberta Performing Arts Foundation, the Manitoba Arts Council and David Lemon for their generous financial assistance in support of the creation of these works by some of Canada's leading composers.

Frequently heard live and in recording on CBC National Radio and NPR, and WNYC in the United States, Ms. Rolston's discography includes the Elgar, Saint-Saëns and Bliss concerti, Morawetz's "Memorial to Martin King" for cello and orchestra, pieces by Fauré, Dvořák, Tchaikovsky, Bruch, Glazunov and Popper for cello and orchestra, sonatas of Fauré and Franck with Menahem Pressler, and encore works for cello and piano with Angela Hewitt and Isobel Moore. Her most recent CD, recorded for CBC Records with pianist Bernadene Blaha, is of sonatas by Barber, Debussy and Strauss and works by Messiaen and Lutoslawski.

Ms. Rolston has also performed with John McDermott, Veda Hille, and Murray McLaughlan and has very much enjoyed her creative collaborations with the Kokoro Dance Company, with members of the Desrosiers Dance Theatre and with the extraordinary prima ballerina Evelyn Hart. A favorite guest of Peter Gzowski, Ms. Rolston has been invited on several occasions to perform at the Red Barn and Radio Cabaret gala concerts in support of adult literacy programs. She performs regularly with the European based Gallois Quintet and SqueezPlay, a provocative new music quartet (cello, piano, percussion and accordion).

At an early age, Ms. Rolston participated regularly in the master classes of Aldo Parisot, Janos Starker, Claude Kenneson, Tsuyoshi Tsutsumi, Gabriel Magyar, Zara Nelsova, Leonard Rose, William Pleeth and Pierre Fournier. Following her formative studies at the renowned Banff Centre for the Arts, she earned a Bachelor of Arts degree in Art History from Yale University, a Master of Music degree from the Yale School of Music. At Yale, she studied with the celebrated cellist and pedagogue, Aldo Parisot, also serving as his teaching assistant and as the artistic director of music at The Yale Club in New York.

In addition to her busy concert and recording career, Ms. Rolston is a passionate and devoted teacher. Much in demand as a guest master class instructor, she is a Professor of music at the University of Toronto, and a visiting at the Banff Centre for the Arts.

Canadian-born **SCOTT ST. JOHN** has captured the attention of the musical world through his riveting and virtuosic performances on violin and viola. An "electric collaboration" is how the Cincinnati Enquirer described his performances with the Cincinnati Chamber Orchestra under the direction of Keith Lockhart on their dual triumphs in Cincinnati and New York. "Brimming with extroverted spirit" is how the Philadelphia Inquirer praised this charismatic artist. But his exciting talents always serve the music, as the Pittsburgh Press has noted, "he is a musician of impeccable taste and natural instincts. He lets the music do the talking".

Mr. St. John has performed as violin soloist with the Cleveland and Philadelphia Orchestras, and in Canada with the Montreal, Toronto and the Vancouver Symphonies and the National Arts Centre Orchestra of Ottawa. His great success with the Toronto Symphony in 1996/97 led to an immediate re-invitation for 1997/98 with the orchestra's Music Director, Jukka-Pekka Saraste. As viola soloist, he has performed Mozart's Sinfonia Concertante with the Brandenburg Ensemble in collaboration with Jaime Laredo. He also played viola with the Cincinnati Chamber Orchestra under Keith Lockhart, and was immediately invited to make his debut with the Boston Pops Orchestra in July 1995. During the 1997/98 season, Mr. St. John performed with the Grand Rapids Symphony under Dmitri Sitkovetsky, CBC Montreal, Red Deer Symphony, and McGill Chamber Orchestra.

Winner of the 1989 Young Concert Artists Award, Mr. St. John made his New York City recital debut to critical acclaim in the 1991 Young Concert Artists Series at the 92nd Street Y. Playing violin, viola and MIDI fiddle, he made his Washington, DC recital debut in the 1993 Series at the Kennedy Center. In recent seasons, he has performed in recital on Ravinia's Rising Stars Series, at Spivey Hall in suburban Atlanta, as well as in Boston's Isabella Stewart Gardner Museum, the University of California at Davis, the La Jolla Chamber Music Society and Ruth Eckerd Hall, Sarasota (FL).

Abroad, Mr. St. John has appeared with the Bavarian Radio Orchestra, Lisbon's Gulbenkian Orchestra, the Franz Liszt Chamber Orchestra, the Royal Philharmonic in London and the Hamburg Sinfonia. In 1992, he made his debut in Japan, performing with the late Alexander Schneider, and in recitals in Osaka and Hiroshima. He returned to Japan last season for gala performances in Tokyo's Casals Hall.

An avid chamber musician, Mr. St. John performs with the Chamber Music Society of Lincoln Center in New York, the Academy Chamber Players in Philadelphia, "Musicians from Marlboro", at the Seattle Chamber, Spoleto, Vancouver and Angel Fire (NM) Music Festivals and at European festivals including France's Evian Music Festival and the Spoleto Festival in Italy. From 1994-1997 Scott was founder and Artistic Director of Millennium, a contemporary music ensemble for the top young chamber musicians.

Millennium gave an adventurous series of concerts in 1996/97 in Toronto's Ford

Center and toured nationwide. During the 1997/98 season, he gave recitals in DC's Freer Gallery and the Tilles Center (NY), took part in a "Musicians from Marlboro" tour, and gave concerts throughout Canada with Jeunesses Musicales. His "Chamber Music Company" launched a new series that included world premieres and multi-media collaborations in New York City's Merkin Hall. Deeply committed to education and outreach, Mr. St. John employs his easy communication skills to connect with and pique the curiosity of school kids and adults alike.

Born in London, Ontario, St. John began his violin studies at age three with Richard Lawrence and subsequently worked with Gerard Jarry in Paris and David Cerone of the Cleveland Institute of Music. He studied viola with Ralph Aldrich of the University of Western Ontario and Robert Vernon, principal viola of the Cleveland Orchestra. In 1990, Mr. St. John graduated from the Curtis Institute of Music where he studied violin with Jascha Brodsky and Arnold Steinhardt, and chamber music with Felix Galimir. His many awards include the 1994 Virginia D. Moore Award for Most Promising Young Canadian Artist, Lincoln Center's Martin E. Segal Award, First Prize in the 1987 Alexander Schneider Violin and Viola Competition and a top prize in the 1992 Munich International Violin Competition.

LORAND FENYVES was born in Budapest, began studies at an early age in Vienna under Felix Weingarter, and graduated from the Franz Liszt Acad-

emy of Music. He was concertmaster of the Israel Philharmonic Orchestra (1938-1951) and l'Orchestre de la Suisse Romande (1957-65) and founded the Israel String Quartet. He was co-founder of the Israel Academy of Music, was appointed the classe de virtuosité in the Conservatoire de Genève (1957-65), before becoming a professor at the University of Toronto. He is frequently invited to give master classes in solo violin and chamber music repertoire throughout North America (including the Banff Centre, with which he has been associated since 1973, and Mount Orford) and in Europe. Professor Fenyves has appeared in Europe, North America, Japan and Israel with orchestras and in recital. He has recorded for Decca, London Records, Guild du Disque, Sayo, Musical Heritage, RCA and CBC labels.

One of Canada's most sought after collaborative pianists, **LYDIA WONG** appears regularly with the world's pre-eminent performers. Venues across the globe from Carnegie Recital Hall in New York City to the Wigmore Hall in London have featured her expertise in partnership with such artists as Lorand Fenyves, Shauna Rolston, Patrick Gallois, Marina Piccinini, Moshe Hammer, and Evelyn Hart.

Ms. Wong's performances have been broadcast in North America, Africa and Europe, she appears regularly for the CBC and can be heard on Marquis Classics and Phoenix Records. Winner of Britain's prestigious Ivan Sutton Recital Prize, she has also received numerous awards from the Canada Coun-

cil and the Floyd Chalmers Fund. She has been a faculty member of the summer music program at the Banff Centre in Alberta, Canada, since 1992 and joined the faculty of the University of Toronto in 1998.

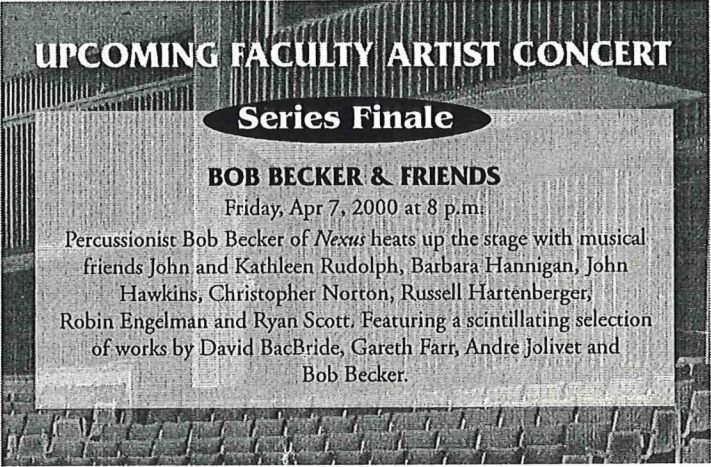
Violist **MAX MANDEL** is a student of Steven Dann at the University of Toronto Faculty of Music, where he also studied violin with David Zafer. For six years, Mr. Mandel has been a member of the Metro String Quartet who perform across Canada and regularly in the Toronto area. As a member of the quartet he has collaborated with various distinguished artists including Menahem Pressler, the Orfeo Duo, Gilbert Kalish and Laruence Lesser. The Metro has participated in the festivals of Banff and Scotiast in Halifax, Ravinia and the Juilliard String Quartet Seminar. Mr. Mandel has appeared as soloist with the U of T Chamber Orchestra and the Banff Chamber Players. He is a much sought after chamber musician and has performed with such musicians as Lorand Fenyes, the St. Lawrence String Quartet, Jean Stilwell and Fred Sherry. In 1998 he won the Special Prize at the Montreal Symphony Competition. He recently made his Caramoor International Music Festival, Speedside Festival and CBC Recital debut. He is a regular extra-player with the Toronto Symphony Orchestra and will appear as Principal Violist of the Via Salzburg Chamber Orchestra on March 31 and May 12.



Dr. Arthur Plettner
1904–1999

Imagine perfect resonance. A chord is struck, but never fades, sustained forever. Arthur Plettner graduated from the Faculty of Music many years ago and now, because of his generosity, is helping students that have come after him. When Dr. Plettner made a note of remembering the Faculty of Music in his Will, he created an endowment fund that will provide enduring financial support to gifted graduate and undergraduate students in financial need wishing to study at the Faculty of Music. Thank you Dr. Plettner.

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